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# THE LOTUS MAGAZINE

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## THE ART MUSEUMS' MONTHLY DIGEST

Art Association of Montreal  
Art Museum of Chicago  
Buffalo Fine Arts Academy  
Cincinnati Museum of Arts  
City Art Museum, St. Louis  
Detroit Museum of Art  
John Herron Art Institute, Indianapolis  
Worcester Art Museum

Memorial Art Gallery, Rochester  
Metropolitan Museum of Art, New York  
Minneapolis Society of Fine Arts  
Museum of the Brooklyn Institute  
Museum of Fine Arts, Boston  
Syracuse Museum of Fine Arts  
Toledo Museum of Art

### METROPOLITAN MUSEUM OF ART



WITH what inimitable grace Toyokuni has executed the colour print "At the Seashore!" It is consummate and applied to what was intended to appeal to popular Japanese taste. But the Occident ranks the Japanese colour print not as "popular," but as a high product of the artistic expression of the Far East. Its influence on Whistler, especially in the etchings, is obvious, and it has affected other western artists. To Whistler, however, its expression of art in the subtlest terms of the value of the line was entrancing and his assimilation of it was immediate.

The Metropolitan Museum of Art has a collection of Japanese colour prints.

Regarding an addition of two hundred examples to this collection, Samuel Isham, who has since died, wrote for the Bulletin of the Museum a most interesting article.

It is entirely true, as he says, that while in the appreciation of most of the art products of the past, Europe has been before us, in regard to the Far East the position is different. It is only in recent years that the best of the potteries, carvings, lacquers, and other works of art of China and Japan have left their native homes; and while we may envy the fine artistic feeling of the French collectors or the learned thoroughness of the Germans, yet on the whole America has taken her share—perhaps as amply in colour prints as in anything.

Mr. Isham traces three periods in

the development of the Japanese colour prints, each clearly marked and with its own charm. First came the so-called "Primitives" though the artists were "primitive" only as being the first to employ wood-engraving. For Japanese art was in full possession of its powers and had even begun to decline when the wood-cuts appeared, but the new process required a new treatment. The "primitive" cuts were printed in black from a single block. Some were touched up in colour by hand, some left plain. Later, about 1742, colour blocks in red and green were added to the printing, but the foundation remained the black ink, all the same tone. The "notan" of the Kano painters, in so far as it depended on the variation of the washes of India ink from the palest gray to the deepest dark, was not reproduced. To replace it spot could be contrasted with line, the composition could be carefully balanced, something of the swing of the brush stroke could be given, and, above all, the surfaces could be decorated and varied by patterning. The design remained perfectly flat.

There was no attempt at modeling any of the details in relief or arranging the composition in depth, but in adorning the surface all the wealth of invention that had accumulated in Japanese industry and art was resorted to. Light was relieved against dark and dark against light, simplicity was contrasted with complexity, elaborate floral and naturalistic patterns were placed beside checkerboard or geometric ones. Never before, perhaps, were simple themes so ingeniously elaborated. Mr. Isham refers to Fenollosa's comparison of them with the fugues of Bach or with Greek architectural ornament, adding

that nothing at all equal to them in this respect has been produced in Europe. Dürer's "Life of the Virgin" or Holbein's "Dance of Death" may have profounder artistic and intellectual qualities, but on the ground of beautiful decoration in black line and spot none of the early German or Italian work shows anything like the skill of the Japanese. Even when the colour blocks were added, the feeling was the same, the simple greens and reds merely making the pattern more subtle. Finally, just as they had reached their highest perfection, a new development took place which promptly drove the "primitives" from popular favor.

It was in 1765 that there began to be published prints of an entirely new type. These depended for their charm on their colouring, and for a generation and more the "nishiki-yé," brocade pictures, as they were called, continued in a glorious series. The old training in pattern and line always remained as a foundation even unto the wreck of the school, more perhaps at the end than at the beginning, for none of his followers was so completely a colourist as Harunobu, the originator of the "nishiki-yé." His methods are simple, a mere juxtaposition of flat tints, but within his limits he is unsurpassed for delicacy and originality. Instead of the simple touches of red and green of the old prints, he filled the whole ground with the most delightful tones in novel and subtle harmonies, which accorded perfectly with his favourite subjects of young girls or boys drawn with a peculiarly tender grace. Neither colour nor design could be more charming, but they could be strengthened and varied. On his lines other artists developed in-

novations, fitting his colouring to their own subjects. Shunsho and his pupils published their interminable series of portraits of actors, a degraded caste, but the idols of the common people. Harunobu had been too proud to represent them, but later Sharaku drew from their contorted and vulgar faces the strongest studies of character and expression which the school produced. Kiyonaga gave the life of city and country with a delicacy, a mastery, and a large wholesome vision which give him perhaps the primacy over the others, though Utamaro with his subtle, decadent temperament and Yeishi and Toyokuni at their best are little behind him. In the finest works of these men colour printing reaches its highest perfection. In fact, if we did not possess them, we should be justified in saying that such skill would be impossible. All the countless dexterities of the mixing of the colours, the spreading of them on the block, the printing of them on the paper were done with amazing knowledge and feeling. Like the "primitives" they too pushed their excellences to their ultimate development, but this time there was no new birth to send them phoenix-like in another flight and the inspira-

tion slowly died away. The end of the golden period of the popular school may be put at the beginning of the nineteenth century. Some charming prints were still produced but Kiyonaga had ceased to work, Utamaro was weak and dying, Toyokuni had renounced whatever refinement he had had and was working for the actors, while his countless pupils had neither originality nor feeling. Never were the prints more popular, never were they produced in such quantities or so eagerly bought, but the drawing had become vulgarized and conventionalized while the colour had lost the old, rich glow and in spite of the new, gaudy, aniline pigments the general effect was raw and blackish.

Out of this wreck two men remained who by the strength of their personal

genius maintain the honour of the school until the middle of the century when the colour prints, good and bad, practically cease. Most different in character and work, it is noteworthy that they both were alike in escaping the monotony and commonplaceness of their contemporaries by a constant study of the infinite variety of nature and life. The older man, Hokusai, was a relic of the earlier time. Born in 1760,



Boating Parties on Sumida River. By Kiyonaga.

he was already a boy of five when the first "nishiki-yé" appeared and he lived far into the decadence, dying in 1849. In spite of his almost ninety years of life and his ceaseless labour it still seems incredible that one brain and one hand should have produced such a boundless mass of work. He copied the styles of all his contemporaries, he copied all the old schools of Japan or China, he retold the old heroic or poetic legends, he reproduced with enthusiasm the common life of the streets, and he knew every shape of beast or bird or tree or mountain down to the very blades of grass. His works were published in enormous editions and spread everywhere so that he was long considered in Europe as the leading artist in Japan. Time has impaired his old preëminence. During the highest development of the school he produced prints which for beauty of execution and originality yield to none, but his later work becomes mannered and lacks the distinction and refinement of the best of the "Ukiyo-yé" masters. It never fails, however, to be personal and no one seeing it can help having a kindly feeling for the warm-hearted, humorous, self-willed "old man crazed with drawing" who first revealed Japanese art to us.

Hiroshige, the second master of this later period, was of an entirely different type. We know little of his personality and his art was not a compound of all the traditions of his race. On the contrary, it was a new thing, an innovation quite as great as Harunobu's but without such wide-reaching effects. He produced a naturalistic landscape largely based on European models. It had no relation to the old, ideal Chinese paintings but was founded on reality, repre-

senting particular sites, some apparently being drawn on the spot. He felt all the infinite variety of nature, not only the place but the season, the time of day, the weather, and marvelously simplified it all so that the blossoms of spring, the snows of winter, the blaze of midday and the deepening twilight, the rain, the mists, and all the shifting appearances of nature, in a land where nature is most changeable, could be rendered by the crude colours and hasty methods of his publishers. For with the increased popularity and the enormous production the old, careful, sensitive work of the printers ceased. A mechanical skill remained, the wood-cutting was good, the printing registered wonderfully well when the hand process is taken into consideration, but the colours were raw and few in number and the paper poor. With the works of Harunobu or Kiyonaga, when the editions printed were very small, one may say that every print was a fine impression. Had Hiroshige been equally well served, one can not even imagine to what refinements of landscape-rendering he might have risen. As it is, out of the thousands of copies from his subjects only a few seem to have been printed with any special care, so that in spite of their number really good Hiroshiges remain rarities.

The new accessions supplement admirably the prints previously purchased by the Museum from the Francis Lathrop Collection, which were picked examples remarkable for their rarity and quality, among them some of the scarcest of the "primitives" and some of the most famous of the middle period, all in beautiful condition; of Hokusai only some half dozen examples, but the

ones a collector would desire above all others. There are in the accession only few early examples, but the men of the middle period are well represented.

or four each by Yeishi and Toyokuni, where these very unequal masters show themselves at their best. Of Hokusai and Hiroshige there are numerous and



At the Seashore. By Toyokuni

There is a fine series of actor prints of the Shunsho school and characteristic works by the other men, including a dozen or so of the triptychs or three

characteristic examples. Nearly all of the famous series by the former are represented: the Views of Fuji, the Waterfalls, the Bridges, the Hundred



Ishiyama Aki No Tsuki. By Hiroshige

sheet prints which were the highest efforts of the school. The "Firefly Catchers" of Utamaro is among them, also a fine and rare Kiyonaga, and three

Poems told by the Nurse; with enough miscellaneous work to give an idea of the multifarious activity of his later years.

## WORCESTER ART MUSEUM

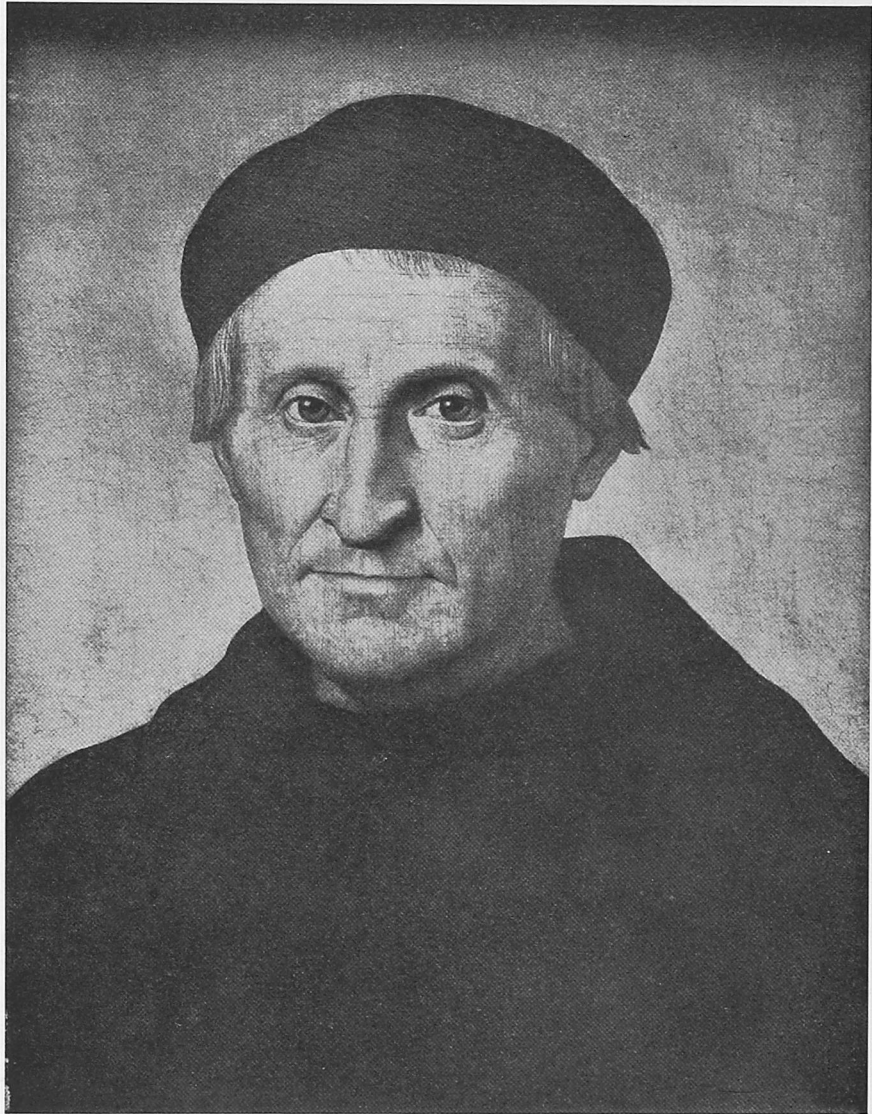
OF the painting of an aged ecclesiastic by Ridolfo Ghirlandaio (1483-1561) acquired by the Worcester Art Museum, the Bulletin of that museum states that the painting must be regarded as that artist's masterpiece in portraiture. Indeed, so profound and intimate is the revelation of benignant character, and so quiet and simple the means employed, that our best known critic of Italian painting thought at first sight it was the work of Raphael himself. The error was not only pardonable but extremely enlightening. For the painting bears a close resemblance to various portraits by Perugino, and hence to certain portrait-like figures in the early works of Perugino's great pupil. We know, moreover, that Raphael thought highly of Ridolfo, caused him to share in the execution of some of his own paintings, and tried to induce him to go to Rome as his fellow-worker.

The only portrait ascribed to Ridolfo which may be regarded as approaching it in merit is the powerful one owned by Herr A. S. Drey of Munich. Yet there the qualities are the very opposite of those we expect from Ridolfo, and we cannot therefore accept the attribution. Ridolfo's successful portraits are usually gracious and kindly in expression, golden in tone, and refined if firm in execution. The Drey portrait, on the contrary, is grim and strong in character, sombre in colouring, and so bold and dashing in its workmanship as to suggest the theatrical. Whoever has studied the similar portraits by Piero di Cosimo at Berlin

ought not to hesitate to attribute the Munich painting also to him.

This museum also has a Madonna and Angels Adoring the Christ Child, by Perugino (1446 (?)—1524). As few paintings can be assigned with certainty to Perugino before 1491, the date of his altarpiece at the Villa Albani, Rome, and among these even the famous fresco, "Christ Delivering the Keys to St. Peter," has occasionally been challenged in recent years as the work of some other man, particularly of Lo Spagna, the altarpiece just named is sometimes regarded, in spite of its late date, as probably the earliest indubitable work which proclaims his genius fully. But the Worcester Museum's recent purchase, "The Madonna Adoring the Christ Child," contradicts this view. Manifestly the prototype of the central scene of the Albani altarpiece, and probably antedating it by some years, it is superior to the latter in certain respects, though less able in others.

The Albani painting surpasses this in those intellectual and technical qualities which come through longer training. Its colouring is more luminous, its drawing less crisp and more soft, flowing and graceful, and its design ampler, as the fine spaciousness of the background alone will make evident. In short, it exhibits a greater breadth and ease of style throughout. Yet it loses things quite as precious: truth of sentiment, variety and picturesqueness of landscape incident, and even, the writer in the Bulletin is tempted to add, a kind of clear beauty of strong line,



Portrait of an Ecclesiastic  
By Ridolfo Ghirlandaio



such as is found in some of the figures in the Vatican fresco. In these particulars nearly all the changes in the later work are for the worse, although it is of course unfair to judge it apart from the companion-pieces with which it forms a total. Something intimate has departed, above all in the rural detail and lonely charm of Umbrian scenery.

Let the student compare the following characteristics with the corresponding ones in the altarpiece. In the Worcester painting the dainty flowers of the foreground, the homely fence and rustic shelter are in perfect keeping with the secluded landscape and the mystic scene. The angel seen full front is a marvel of beauty whether in the lovely contour of the expressive face or the unaffected, upright attitude, with its superb pivotal result upon the whole composition.

If painted before his genius had developed completely, this picture has a freshness of feeling and a joy in nature not always present then, and it shows, moreover, none of the dangerous tendencies of the artist's maturity. There is no sign here of the stereotyped art and purely mechanical dexterity of a later time, when his slender figures are mincing in attitude, artificially posed in balanced groups and pietistic in expression; so that grace tends to affectation and sentiment to mawkishness.

"Our painting, we believe," says the Bulletin, "may help to solve, as no other known work by Perugino, the troubled problem as to the origin of his painting. It tends emphatically to prove that among the various artists whose

works he studied carefully, Fiorenzo di Lorenzo held the chief place, whether as master or associate. As the evidence is of too technical a character to interest anyone except the special student, it is omitted here. Nevertheless we take the liberty of alluding to one element common to their scenes, because it may help some of our readers to appreciate our own picture better.

"In Fiorenzo's learned works we recognize the beginnings of something (derived originally from Piero della Francesca) which Perugino carried to perfection. Occasionally in Fiorenzo's groups no figure seems directly aware of the others near it, yet the personages take each other's presence for granted, and are united by a common bond of thoughtful interest, like worshippers before a shrine. What Perugino made of this tendency appears happily in our painting. Already we have completely expressed in every figure, even the child himself, that mingling of aloofness and of community—of spiritual solitude and society—which makes his devotional paintings unique among their kind.

"Finally our painting ought to dispel all doubts concerning the authenticity of the Vatican fresco already alluded to, 'Christ Delivering the Keys.' Although relatively heavy in effect and crowded and insecure in composition it is yet a great inventive masterpiece, and its faults are probably the result of Perugino's lack of experience in works on so large a scale." Such are the interesting deductions of Mr. Philip J. Gentner, Director of the Museum.

## BUFFALO FINE ARTS ACADEMY

THE Buffalo Fine Arts Academy has been having an exhibition of tapestry, which was arranged by George Leland Hunter, author of the article on war as depicted in tapestry in this issue of *THE LOTUS MAGAZINE*. "Academy Notes," edited by Miss Sage, Director of the Academy, contains an article on the exhibition in which it is pointed out that many of the exhibits regularly adorn the residences of Mrs. John J. Albright, Mrs. Frank H. Goodyear, Mrs. Frank S. McGraw, Mrs. Frederick Pratt and Mrs. Charles Van Bergen. Indeed, measured by the number and quality of tapestries owned, Buffalo ranks high, being surpassed in the United States only by New York, Boston, Philadelphia, Washington and Chicago. The scene from the "Story of Diana," which illustrates this part of the Museum Digest in *THE LOTUS*, was loaned by Mrs. Albright.

Tapestries like many other forms of art are an acquired taste. It is necessary to become acquainted with them in order to appreciate them. It is not possible from photographs or other illustrations to form an adequate idea of the extraordinary texture, splendid colours, and fascinating story and picture interest.

But given the opportunity to see tapestries at close range, and especially to study them with the help of a little instruction from a master, they are easy to understand, and win their way quickly into the sympathies and sensibilities even of those whose general art education has been neglected. Their story interest appeals instantly

to children. Bible incidents become a thousand times more real to them when pictured life-size on a huge tapestry. Mr. Hunter says he can never forget the enthusiasm with which one hundred and fifty Boy Scouts devoured the "Adventure of David and Goliath" last spring at the Brooklyn Museum. Explanation was unnecessary. And one of the boys pointed out a significant and interesting detail that till then had entirely escaped notice.

What especially holds the interest of those highly trained in art matters is the "texture of tapestries"—the fact that they have a surface of horizontal ribs crossed perpendicularly by vertical spires of colour called "hatchings"—and that the texture, consisting entirely of silk and wool yarn, with gold and silver thread added in some of the finest old pieces, expresses the pictures in a fashion at once unique, forceful and agreeable. The texture interest of tapestries is one of the reasons why lovers of Oriental rugs learn to like them so quickly.

Practically all of the world's great tapestries were woven between 1300 and 1800 A. D.—in the fourteenth, fifteenth, sixteenth, seventeenth and eighteenth centuries. Since then a few notable examples have been produced at the Gobelins and at Merton, but only a few; while of fourteenth century tapestries, only one set survives, the famous "Apocalypse" at Angers in France, and a few single pieces and fragments. The student of tapestries must confine himself largely to the Gothic of the fifteenth century, Renais-

sance of the sixteenth century, Baroque of the seventeenth century, Rococo and Classic of the eighteenth century, devoting merely a few brief glances to the "primitive tapestries" which survive from ancient Egypt, Greece, Rome and Peru, and which are still produced

and Renaissance periods; although those woven in Brussels, at the Gobelins, and at Mortlake, in the seventeenth century; and at Beauvais and the Gobelins in the eighteenth century; often compel our admiration despite the false principles that in-



Scene from the Story of Diana

A French Baroque Tapestry. Lent by Mrs. John J. Albright, Buffalo, N. Y.

in the form of decorative silk tapestries by the Chinese; "kelims" by the Persians, Caucasians and tribes of Central Asia; blankets by the Navajo Indians; "serapes" by the Mexicans.

The tapestries justly called great are "picture tapestries," those that present the human figure in scenes illustrative of human life. Of these tapestries the greatest belong to the Gothic

and inspired the designers of some of them.

Besides the tapestries there have been exhibitions of paintings by Elliott Daingerfield, Carroll Beckwith and the late George Hitchcock. Like his drawing and his subjects, his colour and his execution, Mr. Daingerfield is individual. His work gives evidence of a clear and determined mind, served by an eye of subtlest power and a hand of

absolute docility. A canvas by Dain-gerfield is a complete whole in which one is conscious of an arrangement, an entirety, a masterly intention and determination to paint and record the memory of some subtle and sudden inspiration. To clothe the visions of his brain in the fairest shapes and present his dreams to the world in a perfect and enduring form evidently is his aim and the result as seen in the present exhibition is beyond all praise.

It was recognized here, as elsewhere, that Mr. Beckwith's portraits of well-known men have dignity and authority; his portraits of beautiful women, all the charm of poetry; and that in all his work there is a characteristic grace and simplicity perfectly allied to mental and moral refinement.

His pictures of Versailles also were shown. They are enchanting, so many bits of lyric poetry, full of novel and graceful ideas. His interpretations are true to nature, fresh, free and ethereal. It may be said of him that he only paints things in a state of transition, the fading of one tint into another, the very movement of light, the most transient aspect of things—and by his great ability and knowledge, he overcomes the difficulties of this style of work and produces a complete picture full of light, air and vibration.

An admirable summary of George Hitchcock's art is quoted from Christian Brinton, who says that the mere outward facts of his career should count for little in comparison with a life-long devotion to his profession in a single,

quaint corner of the globe.

In the annals of American art the name Hitchcock is inseparably associated with Holland. It was to the land of polders and dykes, of canals and tulip fields, that the young man migrated as a mere aspiring amateur, and it was there that he remained to win world-wide recognition. He actually could not paint outside of Holland. Dutch life and scene were almost the unique source of his inspiration and activity.

Merely to characterize Mr. Hitchcock as a painter of sunlight, as has not frequently been the case, is hardly adequate. In point of fact he was one of the pioneers of the modern outdoor movement. As far back as 1880 he began to confront nature with frank, unprejudiced eye and to scatter forth into the world canvases that vibrated with freshness and clarity of vision. Although his debut synchronized with the advent of impressionism, George Hitchcock owed little to the meticulous analysis of chromatic values which constitutes the particular achievement of Monet.

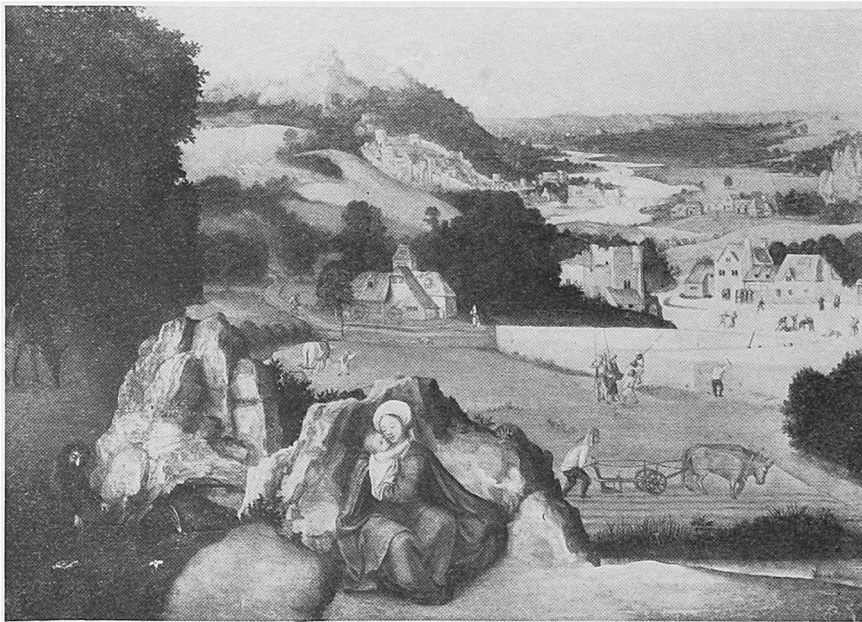
It was rather through his admiration for Mesdag and the leading Dutch masters of water-colour that the American arrived at that fluent translucency of effect which remains his chief contribution to contemporary painting. One of the earliest to turn his back upon the sterility of academic training and the murky tonality of gallery and museum, he went blithely into the open and became an eloquent exponent of sunshine, colour and atmosphere.

## MINNEAPOLIS INSTITUTE OF ARTS

THIS institution now enjoys the services, as Director, of Mr. Joseph Breck, formerly Assistant Curator of Decorative Arts in the Metropolitan Museum. In the Bulletin of the Minneapolis Institute of Arts Mr. Breck writes interestingly of a recently acquired painting, "The Miraculous Field of Wheat," the joint work of two of the

religious painting of the day by introducing some Biblical or legendary theme. Favourite subjects were the Vision of St. John at Patmos, St. Hubert and the Stag, the Adoration of the Magi, and the Flight of the Holy Family into Egypt.

The Institute has been so fortunate as to acquire recently a remarkable paint-



The Miraculous Field of Wheat. By Joachim Patinir and Quentin Massys

most important artists in the history of Flemish painting, Quentin Massys and Joachim Patinir. Quentin Massys, as Mr. Breck says, began a new epoch in Netherlandish art. He was "a connecting link between Jan van Eyck and Rubens;" while Patinir, whom Dürer called "a good landscape painter," was one of the first to emphasize the landscape rather than the figures in a painting. The time had not yet come when landscape could be painted for itself alone. It was necessary to connect it up, so to speak, with the familiar

ing on panel (dimensions: height thirteen and a half inches; width nineteen and a half inches) in which these two great masters collaborated; the beautiful landscape and the smaller figures by Patinir, the group of the Holy Family in the foreground from the brush of Quentin Massys. Mr. Breck considers the attribution of the landscape to Patinir so obviously supported by the stylistic evidence of the painting, that there can be no question of its correctness. It is well known, furthermore, he argues, that the figures in Patinir's

paintings are not infrequently the work of other painters. By Quentin Massys, for example, are the figures in the Prado painting of the "Temptation of St. Anthony." The attribution to Quentin Massys of the Holy Family in the Institute's recent acquisition has been made by Dr. Wilhelm Valentiner, the distinguished expert in Netherlandish painting. The picture was to have been published by Dr. Valentiner, but as Dr. Valentiner has enlisted in the German army, this has necessarily had to be postponed. Dr. Max Friedlander, Director of the Kaiser-Friedrich Museum in Berlin, has certified the attribution to Patinir.

The subject of the painting represents a legendary episode in the flight of the Holy Family into Egypt. Many legends have gathered about this event in the history of Our Lord; and the Minneapolis Director relates a few of these. It is said, for instance, that when the Holy Family were passing through a thick forest, all the trees bowed down before the Christ Child, with the exception of the aspen which remained upright in its pride. Whereupon, Jesus cursed the aspen, and at His words it trembled in all its branches and trembles to this day. Another time, at the command of Jesus, a palm tree bowed its leaves to shelter the Virgin and her Divine Son. Once, as they rested under a grove of sycamores in the village of Materea, a fountain sprang up miraculously for their refreshment. Although angels waited on them continuously, many dangers had to be encountered. While crossing the plains of Syria, two robbers attacked the Holy Family; one would have plundered them, but the other had a change

of heart, bribed his companion to leave them in peace, and finally led them to a safe resting place for the night. The Virgin said to him: "The Lord will receive thee on His right hand and grant thee pardon for thy sins." And so it came to pass; for these same robbers were afterwards crucified, one on each side of Jesus, and the merciful robber became the Penitent Thief.

Another legend, that represented in the picture, is concerned with a miraculous field of wheat. The Holy Family were closely pursued by Herod's soldiers, when they chanced to encounter by the roadside, a man sowing wheat in a field. The Virgin spoke to him, saying that if anyone inquired if they had passed he should answer: "Such persons came by when I was sowing wheat." Then, by a miracle, Jesus caused the wheat to spring up and ripen in one night. The next day, when the farmer was cutting it, those pursuing the Holy Family came up and asked if he had seen them. He replied as he had been told, with the result that the soldiers turned back, convinced that they had mistaken the road and the fugitives had gone elsewhere.

In the painting, the Virgin is represented in the foreground, seated in front of a rocky mound, holding the Child in her arms. At the left, St. Joseph leans over a little pool to fill his water bottle. In the middle distance, at the right, is represented the miraculous field of wheat which grew up over night. The soldiers are questioning the farmer, who points to the field of golden wheat nearby. Other farmers are plowing the adjacent fields. In the background is a farm house, by which winds a narrow road.

## BOSTON MUSEUM OF FINE ARTS



A STATUETTE of Herakles, purchased by the Boston Museum of Fine Arts from the income of the Francis Bartlett Fund, is described in the Museum of Fine Arts Bulletin by Dr. Lacey Davis Caskey.

The statuette is of white marble, a little under two feet high, and represents Herakles standing with bowed head, his right hand resting on the end of his club; the lion's skin hangs over his left arm, and the hand, which is missing, held a bow. Except for the loss of this hand and of a part of the moulded base, the preservation is practically perfect. The discolouring incrustation which covered most of the surface has been skillfully removed from the front of the body, but has been allowed to remain at the back.

The hero stands erect in the simple, almost rigid pose of the athletic statues of the early fifth century; his weight is borne more on the left leg than on the right, but both feet are planted firmly on the ground. The body, though of a powerful, athletic build, is not heavy; only in the treatment of the neck and the shoulder muscles is there a trace of exaggeration. There is a slight but distinct suggestion of weariness in the droop of the head. At first glance there is nothing to connect the statuette with

such a work as the Farnese Herakles in Naples, with its immense bulk, over-developed muscles, and small head. And yet the elements of the later conception are all present, though treated with the simplicity and restraint of the best period of Greek art. The statuette is thus to be placed at the head of a long line of representations of the tired Herakles resting from his labours; the Farnese statue belongs at the other end of the series.

The work is pronounced to be a Roman copy executed in the second century A. D., perhaps in the reign of the Emperor Hadrian. This is shown by such technical details as the twisted support which connects the club with the thigh, the profile of the base, and the marks of the drill in the hair and beard; but it is distinguished from the great mass of Roman copies by a delicacy and precision of workmanship which is quite unexpected in a work of marble on such a small scale. The details of the torso are carefully modelled; veins are indicated on the abdomen, arms, and feet; the features are shapely defined; the ears have the swollen cartilage characteristic of boxers; the curls of the hair and beard are carved with the utmost elaboration. The latter feature, as well as the rather hard execution of the sur-

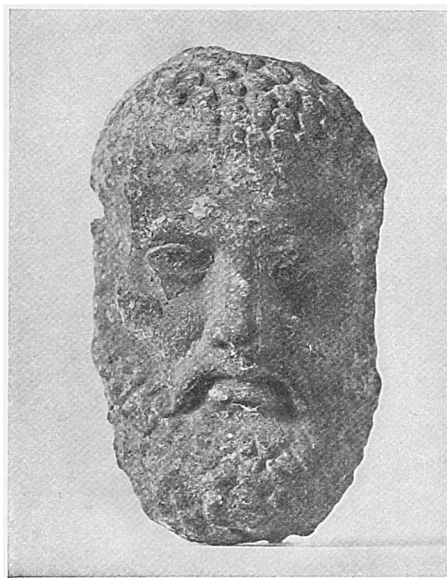
face, shows that the original was, like most of the statues of its period, of bronze.

Most Græco-Roman statuettes are reduced copies of life-size statues, reproducing only the general features of the original, and of little value for determining its style. The Herakles is plainly in a different category. Its prototype enjoyed considerable fame in antiquity, judging by the number of existing reproductions; but it is noticeable that these are all on gems, coins, and other examples of the minor arts, whereas no life-size copies are known. A terracotta head from Smyrna, illustrated with this article, and like it from the *Bulletin*, is a close replica and on the same scale. It is therefore probable that the original was also a statuette

and that the copyist, having direct access to it or to a cast of it, was able to produce an unusually accurate and reliable replica.

The attitude of the figure, the style of the modeling of the torso, the slightly archaic type of the face, and the schematic treatment of the hair are evidence that the original is to be assigned to the second quarter of the fifth century, perhaps to the sculptor Myron, who was an older contemporary of Pheidias and Polykleitos.

The statuette has long been known to archæologists; it was shown in 1903 at the Exhibition of the Burlington Fine Arts Club and described in the catalogue. It has also been illustrated and discussed in Brunn-Bruckmann's "*Denkmäler Griechischer Skulptur*."



Terra Cotta Head of Herakles. Greek Hellenistic Period



## DETROIT MUSEUM OF ART



OLD masters—the Scripps collection—in this Museum have recently been expertised. The acting Director, Mr. Clyde H. Burroughs, writing of this in the Bulletin, says that present day experts have brought out from the clouds of uncertainty and skepticism many masterpieces which have been long in doubt, and have found beyond all question their real author, who is sometimes almost or wholly unknown by name or has been long neglected by capricious fortune.

Nearly three decades have elapsed since the late James E. Scripps purchased his collection of old masters for the Detroit Museum of Art. In ascribing their authors he had the well authenticated records of past connoisseurs, and the best critical judgment of the time, but the wonderful strides that have been made in scientific approach to the old masters have been fruitful of much additional knowledge regarding them.

The attributions of nearly every gallery in Europe have, in the interim, undergone many changes and it is with much satisfaction that we find the authorities visiting Detroit to turn the light of present day knowledge upon the Scripps collection. Their findings will no doubt bring a greater appreciation of the old masters secured by

Mr. Scripps, who was a pioneer among American collectors in this field.

The painting entitled, "The Last Judgment," has lately been pronounced by Dr. Kronig, Director of the Haarlem Museum, seconded by Dr. A. Bredius, late director, and at present advisor of the Royal Picture Gallery of the Hague, as the work of Cornelius Engelbrechtsen. This fantastic picture, formerly in the collection of Louis Phillipe, last king of the French, and more recently in that of John Neuenhuys, an eminent connoisseur of Brussels, was ascribed to Jerome Bosche at the time of its purchase by Mr. Scripps.

"Cornelius Engelbrechtsen, an early Dutch painter, was born at Leyden in 1468. The pictures of John van Eyck, the alleged inventor of oil painting, were at that time the object of curiosity and admiration, and Engelbrechtsen studied them with great assiduity. Van Mander says that he was the first Dutch artist who painted in oil. Those works of his which escaped the national commotions, were carefully preserved in the churches of Our Lady, at Leyden, representing: 'Abraham Sacrificing Isaac,' 'The Crucifixion,' 'The Deposition from the Cross,' and several small pictures of the life of the Virgin. The latter were distinguished for good composition and a less Gothic style of de-

sign than was usual at that early period. His best work, however, was an altarpiece, painted for the Epitaph of the family of Lockhorst, in the church of St. Peter at Leyden, representing the adoration of the Lamb, as described by St. John in the Revelation. It is a grand composition containing a great number of figures. This artist died at Leyden in 1533."

Jerome Bos or Bosche was a Dutch painter and engraver, a contemporary of Engelbrechtsen, born about 1470, and who died about 1530. The former attribution of this work to him is per-

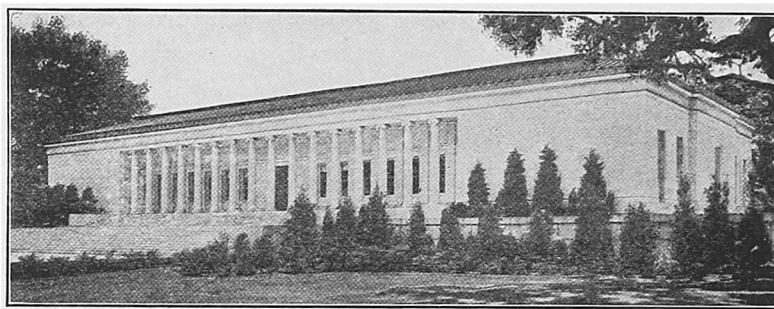
haps excusable as his subjects are generally grotesque representations of devils, spectres, etc., and he engraved a 'Last Judgment,' which, from the following description must have been quite similar:

"In the 'Last Judgment,' Christ appears in the air, seated on a rainbow, and on each side of him are two angels sounding trumpets with labels bearing this inscription: 'Hic est dies quem fecit; Surgite mortui, venite ad judicium.' At the bottom of the print are small figures of men and devils."



The Last Judgment. By Cornelius Engelbrechtsen

## TOLEDO MUSEUM OF ART



IN the News, published by this Museum, the Director, Mr. George W. Stevens, writes that the permanent collections have been enriched by a most valuable and important collection of celebrated examples of porcelain. The gift comes from Rev. Alfred Duane Pell, of New York, the eminent authority on porcelain and other branches of art, whose collections of porcelain in his Fifth Avenue residence and his London home are among the most noted in the world. He has presented fine collections to several of the important museums of this country, including Toledo Museum of art. This splendid gift has been installed in the Museum, where it may be studied with profit by students and connoisseurs.

In the collection are many historic pieces of porcelain whose one time ownership by several of the great families and royalties of Europe adds a touch of personal interest to the intrinsic beauty of these exquisite examples of the potter's art. There are some eighty pieces in the collection, including some of the best of the shapes and designs of the art of Worcester and Sèvres when these manufactories were at their best periods.

A small blue pitcher in the collection

was made in the second royal epoch at Sèvres, together with a saucer of the same pattern for Louis Philippe, the king of France, for the use of the royal family at the Tuilleries. One plate of the set, which was given to Crown Prince Rudolph and Stephanie on their marriage, by the Emperor Francis Joseph of Austria, is an especially fine example of Austrian ware. A rich border of blue enameled in gold surrounds an interlaced monogram, R. S., standing for Rudolph and Stephanie, under a gold crown.

Eight pieces of a cream ware set of Sèvres belonged to the third Napoleon and each piece bears the famous Napoleon crown and "N" in gold. There are pieces of Sèvres which were designed for the great Chateaux of St. Cloud, Compiègne, and perhaps more interesting than all is a small mauve saucer which was part of the set made for the Emperor Napoleon I, as a gift for his sister, Pauline Borghese.

The four cups and saucers in the accompanying illustration are exceedingly rare and interesting examples. The first was made in a Parisian manufactory in the Rue de le Roquette by M. Darte, and bears his mark on the bottom of both the cup and the saucer.

A rich gold scroll on a dark blue ground is the decoration. Chaffers, in his book on "Pottery and Porcelain," mentions the fact of a cup and saucer, of this make, having been bought by the Sèvres Museum in 1807. The exquisite covered cup of red, blue, green, pink and gold, bearing a classic medallion, is a piece of Austrian porcelain, and is marked with the shield of Austria.

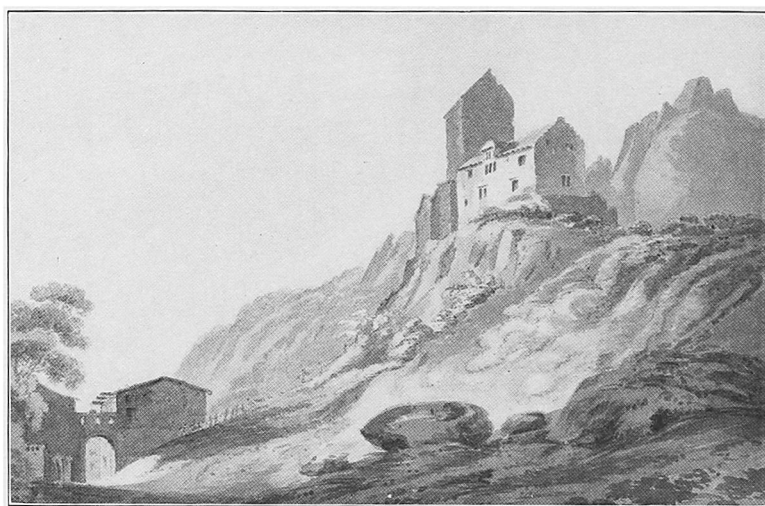
In 1744 an imperial China manufactory was established in Russia by the Empress Elizabeth Petrowna. This example was made in the time of Nich-

olas I, 1825-1855, and bears the same mark as that on a plate presented at that time to the Museum of Sèvres by Emperor Nicholas I of Russia. This factory has the unique distinction of never having sold a piece of its manufacture at any price, it all being the property of the Royal family and court. The cup and saucer of Pompeian design, with figures in colours on a black ground, was made by P. L. Dagoty of Paris and signed by him. A plate of similar design was sent to the Sèvres Museum in 1804.



Porcelain. Gift of Rev. Alfred Duane Pell

## THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS



“Grindelwald.” By J. M. W. Turner

BESIDES lectures by the Director of the Institute, Harold Haven Brown, there are constant exhibitions, classes, special meetings and other activities designed to bring the Institute and the city in close touch. Among various purchases made out of the John Herron funds was Turner's drawing of “Grindelwald.”

Last month there was on exhibition a loan collection of American paintings belonging to Mr. William Macbeth. The collection contains examples from many of the leading painters of today, as well as of the earlier school of American Art. Thus George Inness, William Morris Hunt, Alex. H. Wyant, Winslow Homer, George Fuller and Homer Martin are names which belong to the preceding century and have taken their places in the art history of this country. Among the artists of the present generation whose work is pre-eminent are Henry W. Ranger, Arthur B. Davies, Chas. W. Haw-

thorne, Frederick C. Frieseke, Richard Miller, Willard L. Metcalf, Emil Carlsen, Robert Henri and Gardner Symons. All these and many others were represented among the forty paintings in the east gallery.

The so-called “Fatherland Exhibit,” organized by Mr. Brown and Miss Marguerite Brooks, the Institute instructor, was an unusual exhibition. The organizers devoted much time to visiting various school buildings and selecting, from the material offered, the articles thought most suitable for the exhibit. Nearly five hundred objects of the most diverse nature and from practically every country of Europe, with a few from other parts of the world were chosen—shawls, laces, copper and brass vessels, samplers, old books, glassware, dishes, musical instruments, silverware, weapons and other things too numerous to mention, all of the most absorbing interest. The exhibition was arranged in the lecture room and the

print room took up all the available cases and wall space.

Garrett Chatfield Pier, of Chicago, lectured at the Institute under the auspices of the Indiana Society, Archæological Institute of America. Mr. Pier has traveled and studied extensively in Europe, Egypt and the Far East. For several years he was Assistant Curator of the Department of Decorative Arts at the Metropolitan Museum of Art,

New York, resigning that position to devote himself to travel and study in the Orient. He is a correspondent of numerous magazines of art and the author of several important books on Egyptian and Oriental antiquities. The subject of his lecture was "Masterpieces of Sculpture and Painting in Old Japan." Other lectures were delivered by Professor Alfred M. Brooks, Curator of Paris.

### MUSEUM OF THE BROOKLYN INSTITUTE

A UNIQUE print laboratory has been established at the Brooklyn Museum. It is possibly the only one of its kind in the country. It is a laboratory for printing in the art sense, viz., "the making of an impression on paper, or some kindred substance, of an engraved plate . . . which has previously been charged with ink." Etchings, aquatints and dry-points come under this head.

Sometime since, it was found that more than one artist-etcher in Brooklyn was working at a disadvantage on account of no available press on which to "try out" his work. At least one or two more were using the family clothes-wringer in lieu of it. Anyone familiar with the making of an etching knows that much depends upon the manipulation of the plate and its printing. From time to time the head of the Print Division was asked to persuade the Museum printer to make a print from

a plate during his luncheon hour, needless to say with unsatisfactory results as a press used for the printing of an etching is entirely different from the type printing press used in printing museum labels.

It therefore occurred to the Museum authorities to apply the laboratory idea to prints. If biological laboratories for students why not print laboratories? And so a small room just off the Print Gallery has been fitted up with a side press and all its accessories where, at the discretion of the head of the Print Division, any seriously interested person may print his own etching or try out other experiments.

On Thursday, December 17th, Hugh M. Eaton, the artist etcher, gave a talk on "How prints are made" in the Print Gallery when the new press was used to demonstrate the etching process.



## CITY ART MUSEUM, ST. LOUIS

AN almost unmerciful weeding out of the less worthy paintings, statuary, applied and other works of art, which somehow or other accumulate during the pioneer period of a museum and then a rearrangement and re-installation, both artistically and properly, of the more noteworthy objects, a general overhauling, remodeling and redecorating of the entire building has taken place. All this has been done under the supervision of the present Director, Mr. R. A. Holland. While this work was in progress, the acquiring of new objects was in no way neglected.

To the print collection a number of noteworthy and interesting prints were added. Among these were "The Rat Catcher" by Cornelius Visscher; "Philippi de Champaigne" by Gerard Edelinck; "The Last Supper" by Raphael Morghen, as well as works by a number of other masters.

The most important acquisition among the paintings was probably the canvas by Homer Martin, "The Headwaters of the Hudson," one of his best examples and formerly in the collection of Mr. Thomas B. Clarke. "Tea Time" by Richard E. Miller; "Wood Interior"

by Ralph A. Blakelock; "September Fields" by Daniel Garber and Castilian Peasant" by Eduardo Chicharro are among other important pictures acquired.

As to the sculpture, Daniel Chester French's gift of his plaster model of "The Angel" called the "Kinsley Memorial," makes a beautiful companion piece to his "Angel of Death and the Sculptor." Several American bronzes were also purchased as well as two important sculptures by Constantin Meunier, "The Prodigal Son" and "Ostend Fisherman."

There have been several exhibitions of especial importance, the "Annual Exhibition of Paintings Owned in St. Louis" drew its usual throng of admirers. These pictures—many of them recently purchased by St. Louisans—act strongly as an incentive to the art lovers of this city. In the collection this year were such canvases as "Saskia as Minerva" by Rembrandt, lent by Mrs. Breckinridge Long; "The Holy Family" by Peter Paul Rubens, lent by Mr. Edward A. Faust and "Archbishop Robert Drummond" by Sir Joshua Reynolds; besides numerous other canvases by masters of the past and the present.